

# THE MUSICAL WORLD,

A MAGAZINE OF  
ESSAYS, CRITICAL AND PRACTICAL,  
AND WEEKLY RECORD OF  
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,  
καὶ πάγκαλόν τι καὶ θεϊόν ἐστιν.”

PLAT. *Phædo*. sec. xxxvi.

Music is a something viewless and incorporeal,  
an all-gracious and a God-like thing.

JAN. 2, 1840.

No. CXCVIII.—NEW SERIES, No. CV.

{ PRICE 3d.  
{ STAMPED, 4d.

At the commencement of a New Year, it is customary with the conductors of periodicals to put forth grandiloquent programmes of their embryo achievements, with a pompous announcement of the talent engaged in various departments. Now, though a programme does not always lie like an epitaph, it rarely happens that such expectations are realized. We shall be content to let the future be its own herald; merely pledging ourselves to do our utmost to give satisfaction to our readers, and promote the true interests of the art.

It may not, however, be amiss to allude to the general plan and details of our miscellany, and enquire what needs modification or amendment.

Considerable space will of course be devoted to original articles; whether on music, or on subjects strictly collateral. Translations will continue to be given from the most esteemed French and German periodicals.

Controversial correspondence will still be admitted, on the principle that there is nothing like collision for the eliciting of truth. One of our correspondents has advocated personality in this department, and cited the example of sundry renowned controversialists. But, though Milton and Salmasius have abused each other, without stint or moderation, it does not follow that great men are to be imitated in their failings; a little infusion of the *sauce piquante* may render an argument more brisk and pungent, but certainly adds nothing to its strength.

All anonymous writing carries with it its own objection; and, though not excluded, will be subjected to a severer scrutiny.

The reviews will be conducted as heretofore, and will possess one undoubted merit—that of perfect impartiality and freedom from shop influence.

Original or selected poetry will meet with attention, and there will be the usual

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notices of metropolitan and provincial concerts, with strictures on the drama as novelties present themselves. The miscellaneous department will be more varied, and contain much continental intelligence.

Finally, measures have been taken to ensure an earlier and more punctual delivery.

There is every reason to predict a brilliant musical season; M. Hector Berlioz is expected to visit us, and conduct his choral symphony. Liszt, remembered only as a child, is preparing to dazzle us with his executive wonders. Spohr's new Symphony has been received at the Philharmonic and the Italian Opera will open earlier than usual. The approaching marriage of our gracious sovereign puts us all on the *qui vive*. Who knows but the sister arts of poetry and music may combine in the production of a superb Epithalamium?

#### A NEW YEAR'S GIFT TO OUR READERS.

IN the future conduct of the *MUSICAL WORLD*, we shall endeavour, so far as our limited space will permit, to combine with the information hitherto given every thing which occurs of interest to the musician, whether musical or otherwise. In this spirit we commence our labours; and, in accordance with this announcement, subjoin a small almanack for the New Year, which we trust will be found acceptable. Its usefulness will be at once apparent, for the table both exhibits in the vertical lines the date of any day throughout the year, and shows at one glance on what day any day of the month will fall.

	Sunday.	Monday.	Tuesday.	Wednesday.	Thursday.	Friday.	Saturday.		Sunday.	Monday.	Tuesday.	Wednesday.	Thursday.	Friday.	Saturday.
January .....	...	...	...	1	2	3	4	July .....	...	...	...	1	2	3	4
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	26	27	28	29	30	31	..		26	27	28	29	30	31	..
February .....	...	...	...	...	...	...	1	August .....	...	...	...	...	...	...	1
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	9	10	11	12	13	14	15		9	10	11	12	13	14	15
	16	17	18	19	20	21	22		16	17	18	19	20	21	22
	23	24	25	26	27	28	29		23	24	25	26	27	28	29
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	22	23	24	25	26	27	28		13	14	15	16	17	18	19
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May .....	...	...	...	...	...	1	2	November .....	...	...	...	...	...	...	...
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	24	25	26	27	28	29	30		22	23	24	25	26	27	28
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June .....	...	1	2	3	4	5	6	December .....	...	...	...	...	...	...	...
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	28	29	30	...	...	...	...		27	28	29	30	31	...	...

## THE PENNY POST.

THE Lords of the Treasury have published the Minute repealing the present rates of postage from and after the 9th inst. The new charges come into operation on the 10th, when inland letters are to be rated at penny rates as follow :— for every letter not exceeding half an ounce, one penny; above the half ounce, and not exceeding an ounce, twopence; exceeding an ounce, and not exceeding two ounces, fourpence; above two and not exceeding three ounces, sixpence; above three and not exceeding four ounces, eightpence; and every additional ounce to be charged as two additional rates, or twopence extra for each, whilst every fraction of an ounce above four ounces, is to be charged an extra ounce. The scale of weight is to be extended to the London district and other local post letters. The privilege of franking, both parliamentary and official, entirely ceases on the day the Penny Post comes into operation; and in order to prevent any disarrangement which a great influx of letters posted at the last moment would occasion, the letter-boxes throughout the metropolis will close at five o'clock, and in the country an hour or half an hour earlier than at present.

The fees for late letters will be charged as follows:—

From the future hour of closing each box until the present hour, one penny per letter or packet, without regard to its weight; and after the present hour of closing each box twopence per letter or packet, except where a larger fee is now established, in which case the present fee will continue.

No letter exceeding sixteen ounces in weight to be forwarded by the Post, except Parliamentary petitions, &c.

Thus the highest inland rate of postage is fixed at two shillings and eight pence.

Colonial letters are to be a shilling the rate, or the half-ounce; and each additional rate, calculated by the ascending scale just given for the penny charge, will be a shilling.

In the above regulations, pre-payment is essential; if omitted, double the amount of postage is to be charged.

Stamps of various kinds are to be immediately prepared, and due notice will be given of their introduction.

First, Stamped Covers.—The stamp being struck on pieces of paper of the size of half a sheet of 4to. letter paper.

Second, Stamped Envelopes.—The stamp being struck on pieces of paper of a lozenge form, of which the stationers and others may manufacture envelopes.

Third, Adhesive stamps, or stamps on small pieces of paper with a glutinous wash at the back, which may be attached to letters either before or after they are written; and

Fourth, Stamps to be struck on paper of any description which the public may send to the Stamp Office for that purpose.

The paper for the first, second, and third kinds of stamps to be peculiar in its water-mark, or some other feature, but to be supplied to Government by competition.

The Lords of the Treasury received no less a number than 2600 communications in reference to the letter stamps, and they have afforded much useful information on the subject. The authors of the four, from which they have derived the greatest service, will receive one hundred pounds each.

## THE VOICE.

*Vagitus* is the name that is given to the voice, or cry of children, by which they express their wants and feelings. We must recollect that this is the object of the cry.

Towards the end of the first year, the child begins to form sounds that are easily distinguished from the *vagitus*. These sounds, at first vague and irregular, very soon become more distinct and connected; nurses then begin to make them pronounce the most simple words, and afterwards those that are more complicated.

The pronunciation of children has very little resemblance to that of adults ; but there is also a great difference between them. In children, the teeth have not yet quitted their *alveoli* ; the tongue is comparatively very large ; when the lips are closed they are larger than is necessary for covering anteriorly the gums ; the nasal cavities are not much developed, &c.

Children advance only by degrees, and in proportion as their organs of pronunciation approach those of the adult, to articulate exactly the different combination of letters. They are not capable of forming appreciable sounds, or of singing, until long after they have acquired the faculty of speech. This sort of sound is the voice properly so called, or acquired : they could not exist in the child were it deaf. They ought not to be considered as a modification of the *vagitus*.

Until the period of puberty, the larynx remains proportionably very small, as well as the lips of the glottis : the voice is also composed entirely of acute sounds. It is physically impossible that the larynx should produce grave ones.

At puberty, particularly in males, the voice undergoes a remarkable modification : it acquires in a few days, often all at once, a gravity, and a dull or deaf expression, that it was far from having before.

It sinks in general about an octave. The voice of a young man is said to *moult*, according to the common expression. In certain cases the voice is almost entirely lost for some weeks ; it frequently contracts a marked hoarseness. Sometimes it happens that the young man produces involuntarily a very acute sound when he wishes to produce a grave one : it is then scarcely possible for him to produce appreciable sounds, or to sing true.

This state of things continues sometimes nearly a year, after which the voice becomes more clear, and remains so during life : but some individuals lose entirely, during the *moulting* of the voice, the faculty of singing ; others, who have a fine and extensive voice before this *moulting*, have afterwards only a very ordinary one.

The gravity that the voice acquires depends evidently upon the development of the larynx, and particularly on the prolongation of the lips of the glottis. As these parts cannot stretch backward, they come forward : it is also at this time that the larynx projects in the neck, and the *pomum Adami* appears. In the female, the lips of the glottis do not present at puberty this increase in breadth ; the voice also generally remains acute.

The voice generally preserves the same characters until after adult age ; at least the modifications that it undergoes in the interval, are but inconsiderable, and affect principally the expression and volume. Towards the beginning of old age, the voice changes anew, its expression alters, and its extent diminishes : singing is more difficult, the sounds become noisy, and their production painful and fatiguing. The organs of pronunciation being changed by the effect of age, the teeth become shorter, and frequently being lost, the pronunciation is sensibly changed. All these phenomena are more noted in confirmed old age. The voice is weak, shaken, and broken ; singing has the same characters, which depend on impaired muscular contraction. Speech also undergoes remarkable modifications ; the slowness of the motions of the tongue, the want of the teeth, the lips proportionally longer, &c., necessary influence the pronunciation.—*Magendie's Physiology*.

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## CORRESPONDENCE.

### MUSIC AND ITS PROFESSORS.

*To the Editor of the Musical World.*

I hardly think it necessary to notice the personal remarks of your aristocratic and wealthy correspondent who so ostentatiously dates his letter from Gloucester Place, Portman Square. It is a great pity, that persons cannot confine themselves to the subject matter when they address the public, who cannot be supposed to care much whether the writer, be a "merchant or a tradesman," (neither of which does your humble servant

happen to be. The question is a public one and affects the pleasures and enjoyments of more people than those who live in Gloucester Place.

I need hard tell persons who have had connection with the musical profession that unfortunately the conduct of the majority brings disgrace and discredit upon the whole body, and I have, to support me in this assertion, the opinion often expressed by the honest portion, viz: "how much better it would be for us all, were we *all* to deal fairly." I could give a hundred instances of bad instruments, (violins especially,) passed off for good ones, and of the article of the manufacturer allowing the highest professional discount, being praised up above others really better. I have been told by many a piano-forte maker, that professors would do them a malicious injury if they were not allowed a per centage for recommending; and yet your correspondent says "that we have *no right* to find out that we are paying the *gentleman* (who so kindly volunteers to select us an instrument,) from ten to thirty pounds for a walk to the music shop. I say that we pay, for it is obvious that we should be able to purchase at so much the less, were this imposition removed. Would any professor *dare* to ask such a sum of the purchaser. No! Therefore, he gets it in an underhand way from the sellers, and it is put on the piece. The same remark applies to printed music. If I go to a publisher to buy a sonata of Beethoven, I pay him perhaps six or seven shillings for it. My music-master tells me that if I let him buy it, he pays only four and sixpence. Now, the original publisher gets his profit, the retailer, ditto, the professor, ditto, before the public can possess a single production.

Do you wonder that we are not a musical nation! While this state of things continues, will our artisans ever, as in Germany, desert the pot-house for the quartette? The latter is perfectly out of their reach. Why, a quartette of Haydn costs the price of two day's labour! The fact is, that your correspondent wishes to make music an exclusive recreation, being so short sighted as not to perceive the national benefits to be derived from its general adoption—with such a person it is in vain to argue—but I will use one of his own expressions, against his own argument, "music is a science and not a trade." I wish the people he lauds so strongly, would only think so. I will answer his summing up in a few words.—Firstly,—We have a right to protect ourselves from fraud, and to enquire *why* we pay our money. Secondly,—There is a lack of cheap music, and of cheap instruction. Thirdly—I hope that your correspondent's prophecy about the Sacred Harmonic Society, will not be fulfilled—and Fourthly—the band at the Lyceum, unfortunately for us all, in consequence of the hitherto unpolitic conduct of the professors, is obliged to lead, and not to drive an ignorant public.

I am, Sir, your obedient Servant,  
"AN AMATEUR (No. 2.) OF THE CITY

#### REVIEW.

*Three Songs, with accompaniments for Piano and Violin, or Concertina. Composed by Kalliwoda. The words by W. Bartholomew, Esq. (Ewer).*

Kalliwoda is one of the best contrapuntists and symphony writers of the age; we may venture to prophecy that his name will ere long be more familiar to the English public. Nor is he less distinguished as a song writer; his compositions in this line are marked by an originality and depth of feeling that falls to the lot of few of his compeers.

##### 1. Secret Sorrow. 2. The Streamlet. 3. Regret.

There is not much invention in the subjects of them:—No. 1. resembles Weber's Mermaid song too closely; but the handling of them is admirable. The violin part is written in a style of passionate *sostenuto*, appealing to the feelings even more than the vocal. There should be no great disparity in the talent of the performers, as the voice and piano might be mistaken for a joint accompaniment to the violin cantando. All three are easy of execution, and may be cordially recommended as examples of refined taste and expression.

*Melodies of many Nations, arranged to English words, original and translated from the French, Italian, Russian, German, &c. by Frederick W. Horncastle. (37 Norton Street, and Cramer).*

Six or seven of these have made their appearance, the name of the author affords a fair presumption of excellence. The one before us is an original ballad in the Scotch style, with words by Garrick.

*Music in London. A Comic Round for 4 voices. By the same. (37 Norton Street).*

This will be found highly amusing, and may rank with "Celia's charms," "Ah now Sophia," &c. In the first line we have the melody of Alice Gray, to be sung in the most approved style of street ballad delivery, while the other voices are expectorating various London cries, such as "Milk below," "Cats meat," "Dogs Meat," "Sprats," "The hundred new songs for the small charge of one halfpenny, &c. &c."

*The Four Travellers. By the same. (37 Norton Street).*

A comic round similar to the last. We have the returning traveller, the inside fidgetty traveller, the outside wet and hungry traveller, and the coughing and sneezing traveller; all giving expression to their wants and grievances, and forming a side-shaking Pasticcio.

*Cero mio ben. Composed by Giordani. Arranged by the same. (37 Norton Street).*

A very pretty canzonett.

## MUSICAL INTELLIGENCE.

### FOREIGN.

PARIS.—Persiani's *Inez de Castro* has been brought out at the Odeon with but little success, the music is tame and unsuitable to the *libretto*. The overture is common place, and deficient both in melody and harmony. In the first act there is nothing worthy of notice, and in the second, the duet sung by Lablache and Rubini, although effective, owes much to the perfect execution of the singers. The romance in G minor, which Inez sings in the prison, possesses a good melody, and is a striking *morceau*. With these exceptions, it is impossible to find any merit in the music of the opera, although the *libretto* abounds with the most dramatic situations, and everything that a composer could wish for.

A new opera, entitled *La Chaste Suzanne*, has been just produced at the Theatre de la Renaissance; the music is by M. Monpou, and the *libretto* by M. M. Carmouche and F. de Courcy. It has been got up in splendid style, but the subject chosen by the composer is most unfortunate. The correspondent of the "Morning Post" very justly observes, with regard to its production, that "The choice of biblical subjects for dramatic pieces, I regret to say, is on the increase, and affords a melancholy proof of the total absence of religion in this country, the true and certain origin of all its evils and misfortunes. I attended with reluctance the first representation of an opera, the *libretto* of which was founded on the episode of Susanna and the Elders, at the Renaissance. The authors treated the subject in a manner in no way to relieve its primitive offensiveness. The Elders are rendered two comical old men, as well as amorous. I need say no more of the plot. As a spectacle, this opera has been got up on the most splendid scale. The *mise en scene* was rich, picturesque, and brilliant. I would say much of the music but for the offensiveness of the dramatic portion. The *finale* of the second act—the bath scene—was full of energy. Our countrywoman, Madame Anna Thillon, whose popularity here is daily on the increase, sang and acted exquisitely as *Susanna*. There were also three *debuts* in the opera—M. Laborde, a tenor; M. Euzet, a bass; and Mdlle. Ozy—of whom the first is the most remarkable for his fine counter-tenor notes. If M. Monpou's music had not been appended to a profane *libretto*, I might have been tempted to signalise its beauties more particularly. As it is, it will not reach England unless some ingenious playwright does as was done with the *Moise* of Rosini, and the *Joseph* of Mehul—adapt the music to a non-biblical subject."

*Halevy's New Opera of the Drapier* will be produced on Friday at the Academie Royal. Mario takes the principal part. The other characters are to be played by Mdlle. Nau, Levasseur and Massol. Donizetti's *Martyrs* will be the next novelty.

*Cinti Damoreau's* retirement from the Opera Comique is positive.



*Il Barbiere di Siviglia* was performed at the Odeon on Tuesday evening. The singers were Pauline Garcia, Rubini, Tamburini, Campagnoli and Morelli. *Norma* is announced with Grisi for this evening.

*A New Opera* by Benedict, in three acts, is to be brought out at the Theatre de la Renaissance.

*Mademoiselle Dobrè*, of the Conservatoire, has made a most successful debut at the *Academie de Musique* in *Guillaume Tell*. She has since appeared in *Robert le Diable*.

*Pleyel*, who has not played for some time in public, gave a *soiree musicale*, a few days since at which Kalkbrenner, Gerald and Frauchomme assisted.

The *Opera Comique* has announced the first representation of *Carline*, an opera in three acts, in which Mdle. Castellani will make her debut.

Mdlle. *Rosario de los Hierros*, a young Spanish lady, only sixteen years of age, performed on the pianoforte with great success at the last Soiree given by M. Zimmermann. She is a pupil of Listz.

ROUEN.—Donizetti's *Lucia* is being played here. It has been translated and adapted to the French stage, and is received with much applause.

VIENNA.—Meyerbeer's *Huguenots* was represented for the first time at the Theatre de la Cour, on the 19th ult., and excited the greatest enthusiasm in the audience.

#### METROPOLITAN.

ROYAL SOCIETY OF MUSICIANS.—At the Christmas general meeting of this excellent institution, Mr. F. Cramer in the chair, the sum of thirty-four guineas was distributed among the aged female claimants, and sixty pounds among several distressed applicants who had no claim on the funds of the society; among the latter was Mrs. Salmon, the once eminent singer, who having been deprived for many years of her voice, has gained but a precarious subsistence by teaching singing, of which she is highly capable. Mrs. Salmon was born at Oxford, and received instructions from Mr. John Ashley; she sung at several concerts in Yorkshire, about 1809, as Miss Munday, with the greatest possible success. On her marriage with Mr. Salmon (a musical professor), she settled for some time at Liverpool, where she became a great favourite as a concert singer. Her fame was soon spread throughout the kingdom, and she was engaged at all the principal festivals as a leading vocalist. She made her first appearance at the King's Concerts of Ancient Music, in 1815, and continued to delight the subscribers for ten or twelve years. She was pre-eminent in such songs as "From mighty kings," "Rejoice greatly," "With verdure clad," Mozart's "*Parti*," and Cimarosa's "Ah! parlami."—Crosse, in his excellent account of the York Festival, states, that Mrs. Salmon must have realized in that year 5000*l.*; and he says, "nor let it be deemed beyond our province to add, that we know the appropriation of a part of her ample means to be highly honourable to her, both as a daughter and a parent." During the York Festival, Catalani expressed her opinion of Mrs. Salmon's talents as a singer in the warmest terms, and presented her with a piece of plate as a token of her estimation. On the death of Mr. Salmon, Mrs. Salmon was unfortunate in a second marriage, to which may be attributed, together with the loss of her voice, her present straitened situation. The musical profession have it in contemplation to get up a concert on a grand scale, in the course of the spring, for the benefit of Mrs. Salmon. It will afford us the highest pleasure to second the views of the committee of management, by giving all the publicity in our power to their laudable intentions. Perhaps the want of a society of *Female Musicians* was never so poignantly felt as at this present moment, when a lady of first-rate talent has no resources on which she can depend for the means of existence. We trust that the society lately formed (but which, as yet, has not the means to afford permanent assistance) will meet with that patronage which it most richly deserves.—The Royal Society of Musicians appropriated, during the last year, the sum of 2,351*l.* 16*s.* to the benevolent purposes for which it was established in 1738, namely, the support of aged and indigent musicians, their widows and orphans.—Mr. Parry was re-

elected honorary treasurer, for the tenth time: Mr. J. A. Wood and Mr. John Watts were re-elected to their respective offices of secretary and collector. The Society expressed itself highly satisfied with the assiduity and conduct of its functionaries.—The claimants on the funds of the Society, at present consist of twelve members, thirty-three widows, and fifteen children.—Married men receive sixty guineas per annum; widows, thirty guineas; and each child twelve guineas, besides an allowance for schooling, medical relief, &c. &c.—The Society presented Mrs. Salmon with a donation of 15*l.* at its recent general meeting.

THE MADRIGAL SOCIETY.—The third meeting of the Madrigal Society took place on the 19th ult., when the following pieces were performed:

- |                                   |            |                                       |          |
|-----------------------------------|------------|---------------------------------------|----------|
| 1. Sanctus and Gloria Patria..... | Gibbons;   | 7. Thus, bonny Boots .....            | Holmes.  |
| 2. Ye sylvan nymphs .....         | Ward.      | 8. Ah me! where is my true love?..... | Americo. |
| 3. Our bonny Boots .....          | Morley.    | 9. Since my tears and lamenting ..... | Morley.  |
| 4. Oh have I vow'd .....          | Wilbye.    | 10. Hark! and give ear .....          | Belli.   |
| 5. Down in a flow'ry vale .....   | Festa.     | 11. Fal lal la .....                  | Saville. |
| 6. In flower of April.....        | Ferabosca. |                                       |          |

EASTERN INSTITUTION.—The amateurs of this populous part of the metropolis, deserve great credit for the encouragement which they give to the art; for, at their subscription concerts, they not only engage the most eminent of our native vocalists, but employ a band of sufficient magnitude to give due effect to symphonies and overtures of the higher order. On Friday evening, the second concert of the season took place, and was attended by about eight hundred persons; the singers were Miss Clara Novello, Mrs. A. Toulmin, Messrs. T. W. Harrison (of Covent Garden), Burnett, and Parry, jun., who sang with their accustomed success; and several songs were encored, among which were Shield's beautiful ballad "The Thorn," sung by Mr. Harrison. "Is she not passing fair," sung by Mr. Burnett; "Bonnie Prince Charlie," by Miss Novello, and several others. The comic duet of "Oh! Guardate," Mrs. A. Toulmin and Parry, jun. was capitally sung and loudly applauded; as was "The musical Wife," sung by the latter. Baumann played a fantasia on the bassoon in a masterly style; and Mr. G. Case executed a solo on the concertina, in a very clever manner. A quartet, for the pianoforte, violin, viola, and violoncello, by Westrop, was brilliantly performed by the composer, Willy, Hill, and Lucas, and the band, led by Willy, and conducted by Westrop, played the first movement of Mozart's Jupiter Symphony; also the overtures to *Oberon* and *Cenerentola*, with great spirit and effect. The selection did infinite credit to the musical director of the evening, George Lee, Esq. and his coadjutors, Messrs. W. Johnson, G. Ward, W. Westrop, and J. Turner, who were unremitting in their attention both to the company and to the professionals. The third concert will take place on the 15th of January.

THE NEW ORGAN FOR EXETER HALL was exhibited at the manufactory of its builder, Mr. Walker, on Thursday afternoon and Monday evening last, when Mr. Thomas Adams performed the following selections:

Thursday, December 19th, 1839.

#### PART I.

- |    |  |         |
|----|--|---------|
| 1. | Extempore.                                     |         |
| 2. | { Air . . . Lord! what is man . . .            | Handel. |
|    | { Chorus . . . God of Light . . .              | Haydn.  |
| 3. | Overture                                       | Adams.  |
| 4. | Air . . . Hush, ye pretty warbling Choir . . . | Handel. |
| 5. | Extempore.                                     |         |
|    | Benedictus . . .                               | Mozart. |
| 6. | { Chorus . . . When His loud voice . . .       | Handel. |

#### PART II.

- |    |   |            |
|----|---|------------|
| 1. | Three Fugues in various styles . . .        | Seb. Bach. |
| 2. | Andante, from 1st Grand Symphony . . .      | Haydn.     |
| 3. | { Song of Joy, . . . (Seasons) . . .        | Haydn.     |
|    | { Chorus . . . No more to Ammon's God . . . | Handel.    |
| 4. | Extempore.                                  |            |
| 5. | Motett . . .                                | Mozart.    |
| 6. | Chorus . . . The Heavens are telling . . .  | Haydn.     |



Monday, December 23, 1839.

## PART I.

- |    |  |           |
|----|--|-----------|
| 1. | Extempore.                                     |           |
| 2. | { Air . . . . . Softly sweet                   | { Handel. |
| 3. | { Chorus . . . . . Immortal Lord               | { Winter. |
| 4. | { Chorus from a Litany                         | { Mozart. |
| 5. | Extempore.                                     |           |
| 6. | Introduction and Rondo on an Air by Rossini    | Adams.    |
| 7. | Chorus . . . . . Achieved is the glorious work | Haydn.    |

## PART II.

- |    |  |            |
|----|--|------------|
| 1. | Overture . . . . . Idomeneo                | Mozart.    |
| 2. | { Air from "Die Entführung"                | Mozart.    |
| 3. | { Part of the first Motett                 | Seb. Bach. |
| 4. | Overture . . . . . Iphigenie               | Gluck.     |
| 5. | Extempore.                                 |            |
| 6. | { Duet, from "Il Ratto di Proserpina"      | Winter.    |
| 7. | { Chorus . . . . . The Horse and his Rider | Handel.    |
| 8. | Finale.—Overture "Zauberflöte"             | Mozart.    |

At Thursday's performance we were only able to be present for a short time; and on Monday evening we found the factory so crowded by the members of the Sacred Harmonic Society and their friends, that it was impossible for us to gain admission or to hear Mr. Adams; we therefore came away. From what we saw of the instrument on Thursday, it appears to us to be well suited to the style of the building; and when placed at the back of the orchestra, which it will be in the course of the ensuing month, will form an agreeable *coup d'ail* from the body of the vast Hall. The keys are judiciously turned round, so that the performer will sit with his back to the instrument, and face both the audience and the conductor. We understand, that when erected in Exeter Hall, a performance on it will most likely be given; to which time we shall reserve our remarks, as Mr. Walker's factory appears any thing but fitting for the display of his instruments. The following is a description of the Organ:

## GREAT ORGAN, FFF to G in Alt.

1. Open Diapason, large, Metal throughout.
2. Ditto, small, lowest Octave, Wood.
3. Stopt Diapason.
4. Principal.
5. Twelfth.
6. Fifteenth.
7. Sesquialtra (3 Ranks.)
8. Mixture (2 Ranks.)
9. Furniture (2 Ranks.)
10. Trumpet.
11. Clarion.

## Three Composition Pedals.

## CHOIR ORGAN, FFF to G in Alt.

1. Open Diapason, Metal throughout.
2. Stopt Diapason.
3. Dulciana to FF.
4. Flute.
5. Principal.
6. Fifteenth.
7. { Cremona to G.
8. { Bassoon Bass.

## SWELL, FF to G in Alt.

1. Sub-Bass, Wood; and Double Diapason, Metal Treble.

## 2. Open Diapason.

3. Dulciana.
4. Stopt Diapason.
5. Principal.
6. Twelfth.
7. Fifteenth.
8. Sesquialtra.
9. French Horn.
10. Hautboy.
11. Clarion.

## PEDAL ORGAN.

1. 16-feet Double Diapason, Wood.
2. 16-feet Ditto, Metal.
3. 16-feet Posaune Double Trumpet.
4. 8-feet Principal, Metal.
5. 8-feet Trumpet, Ditto.
6. 4-feet Fifteenth, Ditto.
7. Mixture (3 Ranks.)

## MANUAL COUPLERS.

1. Swell to Great Organ.
2. Choir to Ditto.

## MANUALS TO PEDALS.

1. Great Organ to Pedals.
2. Choir to Ditto.
3. Swell to Ditto.

The above was intended for last week's number.

**FOUNDLING HOSPITAL.**—On Christmas-day the chapel of this institution was crowded to hear the anthem service, and a selection from the *Messiah*, in which Miss Birch sang "There were shepherds," and Mr. Bennett "Comfort ye" and "Every valley." The choruses were "And the glory of the Lord," "Hallelujah," and "Glory to God." The whole, allowing for a little weakness in the lower choral parts, went off exceedingly well. A meagre *Te Deum* of Jackson's, however, should not have been found in company with Handel on this occasion, while there were so many compositions more worthy. Jackson was a genius of the last age, who wrote pamphlets to decry Haydn, and composed bad anthems and fourth-rate songs.—The chapel was full to suffocation. It is gratifying to see the thousands who flock to hear the noble Anthem service whenever an opportunity presents itself; and it has been long a subject of regret, as we well know, with a numerous class of people, that such performances are not to be heard more frequently. It is said the clergy are opposed to it. If so, the public have at least a right to know the grounds of their opposition to a practice sanctioned by the church from the time of the Reformation, and which is, moreover, so congenial to the wants of the age.

#### PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

**BIRMINGHAM.**—Blagrove, Lindley, Miss Bruce, Miss Dolby, and Parry jun., are engaged at a morning and evening concert, which will be given in the Music Hall, to-morrow. Next week the party will perform at Chester, Nantwich, Handley, Manchester, &c.

**LIVERPOOL.**—The first of a series of subscription concerts was given on Monday evening at the Theatre Royal, which was crowded with a highly respectable audience. A very efficient band was ably led by Mr. Hermann, and conducted by Mr. Holden with his accustomed tact and talent. Weber's *Jubilee* and Mozart's *Zauberflöte* were given with great spirit and effect. Blagrove played two solos on the violin in a masterly manner, also a concertante duet with the veteran Lindley, which was rapturously applauded. The principal vocalists were Miss Clara Novello, Miss Dolby, and Mr. John Parry, who sung a variety of popular compositions with very great success, several of which were encored, and the performance altogether went off with great *eclat*.—*From a Correspondent.*

**OXFORD.**—The inhabitants of Oxford are much indebted to Mr. Sharp for the innocent and delightful amusement afforded them by his Annual concert, which took place in the Music Room on the evening of Thursday last. The *debut* of the two young ladies, Miss Flower and Miss S. Flower, was successful in every meaning of the word. They met, on every appearance in the orchestra, with applause the most unbounded, but still not greater than they deserved. The beautiful clear-toned voice of the elder sister well contrasted with the rich contralto of Miss S. Flower. There was not a single piece, either instrumental or vocal, that we had the least desire for a moment to find fault with; nor could we fix on any piece as the favourite of the evening, without doing injustice to each of the others. The splendid scenes "Vi ravviso," of Bellini, in the first act, and "Softly sighs," (Weber,) in the second, displayed perhaps the abilities of the sisters to a greater extent than any of the others. The former, sung by Miss S. Flower, showed the rich full tone of a deep contralto so well under command as to make the pupil indeed a pride to her master, Mr. T. Cooke. The latter was given with a voice more mature in its powers, and of greater beauty and quality in its upper notes. The glees and trios were very pleasing; but if there *was* a favourite, it was "Kathleen O'More," sung by Miss Flower with such expressive feeling as to meet with a ready encore, again followed by such applause as to show the audience would not have objected to its second repetition. Of Mr. W. Marshall, we have not room to say more than we have often said before, "he gave great satisfaction." But we must not allow Mr. E. Marshall's concerto on the flute,—Variations on "God save the Queen," to pass without an eulogium so well earned. The rapidity with which he executed most difficult passages, without making a single false note, or missing one, well merited the applause so readily and so enthusiastically given. On the whole, Mr. Sharp's Concert was one of the greatest musical treats we have experienced for some time.

**WAKEFIELD.**—Mr. White's Concert on Thursday the 12th ult., in the New Large Room of the Corn Exchange Buildings, afforded a most delightful treat. The first musical opening of this truly noble room could not have been more happily honoured. That veteran of Apollo, the celebrated Lindley, whose violoncello, beneath the touch of his skilful hand, may vie with the sweetest tones of the heathen deity, was worthily employed to impart fame (before he took his final leave of the North), to this splendid apartment.

Nor were the exquisite strains from Blagrove's violin an unfit accompaniment upon this occasion. In truth, it would be difficult to speak in too high terms of the performances of these two distinguished personages. We have heard of the fabled dying tones of the swan; but no fancy will suppose them to surpass the farewell tones of a Lindley, in this, his last northern tour. But we must not forget the vocalists, Miss Bruce, Miss Dolby, and Mr. Machin, to each belong great excellencies; and very enchanting was the result of their efforts. Had we time, we could with pleasure dwell upon the merits of each performance. Miss Bruce's "Sweet Bird," most charmingly accompanied by Blagrove, and "Batti, Batti," as exquisitely accompanied by Lindley. Miss Dolby's "The Angel's Whisper," accompanied by herself, to her own most touching pathetic strains; and Mr. Machin's "Stormy Petrel," and the "Christmas Holly," were all calculated to fascinate the audience, as was evident by the applause which was imparted. Mr. White conducted the orchestra in a steady, masterly manner, and has done himself great credit in giving this charming treat to the lovers of music.

**SALISBURY.**—The first concert of the Philharmonic Society took place at the Assembly Rooms on Thursday evening, the 19th ult., and one universal expression of entire satisfaction beamed from the countenances of all present. As the Society was established for instrumental performances chiefly, the orchestra first demands our especial notice; and though we were aware of the existence of individual talent amongst us, we were not prepared either for the numerical power or the harmonious and well-disciplined combination of musical resources displayed by the Society. The orchestra was certainly the largest which has appeared here for many years past; and whilst the precision and unity disclosed in the performances convinced us that the performers were impressed with the necessity of making each part not a principal, but merely subordinate to the whole, they at the same time displayed the sound taste and musical attainments of the conductor, Mr. C. W. Corfe, under whose management the Society has progressed. The principal instrumental pieces were Haydn's Symphony, No. 9, and the overtures to *Cenerentola*, the *Zauberflöte*, and the *Men of Prometheus*; the whole of which were executed with a precision and effect for which the audience were not at all prepared. The leader of the band was Mr. W. Cramer, and in this department he displayed a skill and judgment which convinced us, that the mantle of the father had descended upon the son. He possesses a knowledge of his profession which at once insures the confidence of the band; and in a fantasia of De Beriot's, which he played during the concert, he exhibited first-rate excellencies as a solo player. His tone is powerful and resonant, yet withal deliciously mellow and full; and his execution possesses the neatness and dexterity of a perfect master of the instrument. His performance was listened to with the greatest attention, and earned for him long and repeated applause.—The vocal department, which was introduced as subordinate to the instrumental, was remarkably well sustained, and the singing of Mrs. Edward Loder, of the Bath concerts, added additional laurels to her already well-established reputation. The aria "Deh, per questo," which abounds with difficult modulation, was admirably sung by her; and Handel's song, "Hark! 'tis the Linnet," with the delicately-executed violin and flute obligati accompaniment of Messrs. Cramer and Aylward, exhibited her distinct intonation and the purity and elegance of her style. She also sang Haydn's canzonet, "My mother bids me bind my hair," which was honoured with a hearty encore; and, in speaking of the simplicity and excellence of this performance, we think we cannot better testify our approbation than by adding, that Mrs. Loder possesses the rarest and best of all the qualities of a singer—she sings what is written for her, and that alone,—wisely concluding, that the great composers are the best judges of the best effects.—In addition to the above-named songs, we were favoured with several classical glees and madrigals, which were chastely executed by Masters Thynne and J. Richardson, and Messrs. Foster, Harding, and Ingram; and the effect of the harmony of human voices produced a pleasing variety, which enhanced not a little the excellence of this concert. In concluding our notice, we cannot help congratulating the Society upon the extraordinary success of their labours, and our fellow-citizens upon the re-establishment of such delightful sources of social entertainment.

**YARMOUTH, NORFOLK.**—The second subscription concert of Mr. David Fisher, Jun., took place on Friday evening the 20th ult. Miss Morris, who has stood the test of frequent appearances in St. Andrew's Hall, sung Horn's song of the "Mariner's Cave," with great ease and elegance. Her voice is a contralto of richness, and there is great promise in all her efforts. Miss Fisher, who so often delighted her friends in Yarmouth and Bury St. Edmunds, sang with much grace a ballad by Lover; also "Auld Robin Gray," and a Tyrolean of Melibran. Her voice is not powerful, but her taste and feeling leave nothing to be desired. Mercadante's "Segui deh Segui," by the same lady and a younger sister deserves mention also. Duet of Bellini's by the Misses H. and S. Fisher, the latter an instance of well-trained talent. Mr. David Fisher, jun., played an air of Mayseder's, also one of De Beriot's. He was enthusiastically cheered for his performance

of both. Mr. Fisher, jun. is no common rasper, induced to lavish his energies on a false system by the applause bestowed so abundantly on brilliancy of execution generally. He has execution to a considerable extent; his *staccato* bowing is true, if not yet so rapid as it will doubtless become—his intonation seldom other than perfect, and his playing of the *adagio* parts of De Beriot's air was exceedingly beautiful. In this country there are almost insurmountable barriers to the eminence of a violinist placed in the obscurity of a town like our own, but Mr. Fisher only requires the opportunities given to a few to stand among the foremost rank as a violinist. We have heard him (on one occasion only) play a composition of his own, which, if it possessed faults common to all young composers, displayed in the *adagios* great pathos and good harmony, and in the brilliant parts a great display of mastery over the difficulties of his instrument. He sang a ballad with great feeling; also a song of Neukomn's, in which he showed considerable taste as an accompanist. The duet between him and his father (Mayseder) was elegantly played, and elicited the warmest applause. The room was crowded.—*From a Correspondent.*

MANCHESTER.—Our annual choral concert took place on Monday evening, the 23rd ult., on which occasion Dr. Crotch's oratorio, the subject a prize poem by the late lamented Bishop Heber, intitled *Palestine*, was performed for the first time before a Manchester audience. Tickets were in great demand, and the room was unusually full. The principal vocalists were Mrs. Knyvett, Miss Birch, Miss Leach, Mr. W. Barlow, Mr. Hobbs, Mr. H. Phillips, and Mr. Machin, aided by a chorus about eighty strong. Mr. W. Wilkinson presided at the organ, Mr. Knyvett officiated as conductor, and Mr. Seymour as leader. The overture, ably performed, was the harbinger of the high treat in store. The hand of the great master was evident in the fine writing for the stringed quartett, at the commencement of the allegro movement, and no less in the rich combinations for the wind instruments in the succeeding subject. Our townsman, Mr. W. Barlow, had the honour of opening the oratorio in the solo, followed by chorus—"Reft of thy sons." The recitative and air—"Ye guardian saints," with trumpet and harp obligato, introduced the universal favourite, Henry Phillips, who sang this fine solo with consummate skill; his delivery of the recitative, "Mourn Widowed Queen," was faultless. After the chorus, "Oh happily once," Mr. Hobbs gave the air with chorus, "But now thy sons," in an artist like manner. He is evidently a good musician, but his voice is lamentably deficient in power. The chorusses, "Not when fierce conquest," and "Let Sinai tell," were highly effective, the former grand, the latter sublime. The air, "Awe-struck I cease," sung by Phillips, is quite in the style of Handel, accompanied only by the bassi and two horns. We were delighted to find our old favourite, Mrs. Knyvett, in excellent voice; the air, "Triumphant Race," in her hands, was all that could be wished. In the air and semi-chorus, "In Frantic Converse," the effect of the latter at the words, "the voices of the dead," is beautiful in the extreme. Mr. Machin was probably never heard to greater advantage than in this oratorio. We think decidedly the gem of the oratorio is the quartett, "Lo, star led chiefs," a pearl of price worthy to be placed in the first rank of composition. The sweetly flowing strain "No more your thirsty rocks," was beautifully sung by Miss Birch. The finale with the magnificent chorus, "Worthy the Lamb," forms an impressive conclusion to this great work. The directors of the Concert Hall cannot be sufficiently praised for producing so classical an oratorio as *Palestine*, and the performance of it was highly creditable to both band and chorus. Manchester has long stood pre-eminent for musical taste; but it is with sorrow we state that, with the exception of a few enthusiasts scattered here and there throughout the room, scarcely a hand was raised to welcome compositions that would do honour to any age or country. Do the Concert Hall audience think it *mauvais ton* to applaud? Let them attend the first-rate concerts of the metropolis, and they will find that bursts of enthusiasm invariably reward meritorious performances.

Mr. William Lindley is about to give a concert early in this month, in the new concert-room of the Athenæum. He will be assisted by his father and Blagrove in the instrumental department, and by Miss Bruce and Parry in the vocal.

The *Second Quartett Concert* is announced to take place at the Athenæum on Thursday evening the 16th inst., when Willmann will perform on the clarinet in addition to the usual talent.

BOLTON.—On Tuesday evening, the 21st ult., the first concert for the season took place at the Town-hall, Little Bolton. There was a numerous and highly respectable audience present. The principal singers were—Mademoiselle Rudersdorff (her first appearance at these concerts); Mr. Hobbs (his first appearance also); and Mr. H. Phillips. The concert was led by Mr. Rudersdorff, with his usual accuracy and spirit; and Mr. Greaves presided with much ability at the pianoforte. The orchestra gave very great satisfaction. Mr. Phillips was announced in the programme to sing a grand scena (his own composition), with full orchestral accompaniments, for the first time in public, the words taken from Campbell's "Pleasures of Hope," beginning with the words—"Hope! when I

mourn with sympathizing mind;" but in consequence of the non-arrival of the orchestral parts in time for the concert, Mr. Phillips substituted for it that magnificent recitative—"And God said let the earth bring forth the living creatures after His kind;" and the air—"Now Heaven in fullest glory shone," from Haydn's *Creation*. "Robert, toi que J'aime" was beautifully sung by Mademoiselle Rudersdorff. With regard to this young lady, her voice is decidedly the most powerful and the richest we have heard since the days of the great Catalani. She has extensive compass, perfect intonation, and a great command of voice. Her execution is almost unlimited. Possessing the requisites for a great singer, she must henceforth study to be a pleasing one; and in order to obtain this desirable qualification she must cultivate taste, feeling, and expression, as well as a better articulation of her words in English ballads. The concert, upon the whole, gave very great satisfaction; and several of the pieces were encored.

**LEEDS.**—The first of the Choral Society's concerts took place on Monday evening the 23rd ult., at the Music Hall, to rather a scanty audience. Mr. Guynemer conducted, and Mr. R. Brown of Leeds led the performance. The principal vocalists were Misses Brown and Fisher, and Messrs. Cawthra, Cooke, &c. The band was composed of resident professors and amateurs. An overture by Kalliwoda, formed the first feature of the programme; this was followed by an elaborate production of Romberg, adapted to an English version of Schiller's celebrated poem "The Lay of the Bell;" and, considering the many difficulties it exhibits in an instrumental and choral point of view, was tolerably well achieved. We must not omit to mention in terms of praise, Miss Brown's efforts in this piece. She sings with correct intonation and good taste, and possesses some soul evidently for the art. A clever overture by Romberg, and a pastoral glee by Guynemer, with accompaniments were introduced in the second part of the evening's entertainment. Bishop's *Scena* and Chorus from "Zuma," was well sung and rapturously applauded. Would that we could award equal commendation to Mr. Cooke's solo from Horsley's "Tempest"—it was indeed a tempest in a teapot. Miss Brown's *Scena* from Bishop's opera of "Zuma" and the "Warrior," song by Klose, were beautifully executed by this accomplished singer, and were loudly encored. In the latter song, Miss Brown was accompanied on the trumpet by Mr. Ellwood, who surprised us by the richness of his tone and the neatness of his execution. Mr. Walton's song, the "Arethusa," was effectively sung, though more adapted for a convivial board than a concert-room. The "Prisoners," chorus from *Fidelio*, the "Finale" from the same, "Daughter of Error," and "Soft let the Lalla sound," from *Zuma*, all splendid choruses, were heard with delight, and were rapturously applauded.

**The Messrs. Hopkinson** gave a grand concert at the Music Hall on Thursday evening last. The vocal performers were Miss Bruce, Miss Dolby, and Mr. Machin; the principal instrumentalists were the veteran Lindley, the Messrs. Blagrove, Hopkinson, &c. &c. Mozart's symphony was ably led by Mr. Blagrove. After which the recitative and duetto from *Tancredi* "Lasciami," was well sung by Misses Bruce and Dolby—this was followed by Calcott's grand scena "The last Man," to which Mr. Machin did ample justice. Mr. Blagrove's performances on the violin were all we could have desired. His tone is pure his style chaste, and divested of all the trickery of many of our modern violinists. Of Mr. Lindley it were almost superfluous to speak; he has deservedly maintained the highest rank in his profession for the last half century, and we trust will long continue to occupy the situation he holds. Mr. Hopkinson's Concerto on the pianoforte, accompanied by the band, was admirably performed, and does great credit to him as a skilful *artiste*. We notice, *en passant*, Lover's ballad of the "Angels Whisper," which was sung by Miss Dolby, and encored. After the concert, one of Haydn's quartetts was beautifully played by Messrs. Blagrove, Guynemer, Lindley, and Brown.

**BRIGHTON.**—Thalberg played for the third time this season in Brighton on Saturday evening the 21st ult. The two first displays of this extraordinary performer were in the refined but limited sphere of the concert-room; those who flocked to hear him on those occasions were of high rank and fortune, and whose taste we may imagine cultivated to appreciate the most perfect productions of art and science. But on Saturday a more popular field was chosen for the exercise of Thalberg's talents—the theatre: all classes were invited; it was a test of the musical taste of the town, and we were glad to see that the result did not shame it. Boxes, pit, and gallery, presented full benches of attentive listeners. The concert was preceded by a light pleasing piece called *The Prisoner of Rochelle*, in which Mr. C. Hill played with a great deal of spirit, and Mrs. Walton sang a song of considerable merit with a sweetness and taste that did not suffer by subsequent comparison. This prelude dispatched, the curtain drew up on a very elegantly-fitted concert-room, in the centre of which stood the instrument that was to give existence to the thoughts of genius. We will not notice the performances that followed *seriatim*, but touch upon them as they recur to the memory involuntarily. By adopting this order of arrangement, we come immediately to Thalberg, who at present stands in the van of the

whole musical world as the most successful embodier of harmonious numbers. His compositions are characterized by a stupendous grandeur that stops at no difficulties, and brings every resource of the musical art to swell out its giant proportions. To compare them with the productions of another great genius in a sister art (Martin), columns are piled upon columns, terraces rise from terraces, towers rear their lofty forms till they are lost in the skies—all is mighty and awfully grand. But within this mighty mass there reigns a subservience to one thought—an attention to the development of one idea, which enables us at one glance to conceive the design of the master. Nor the magnitude of towers, nor the loftiness of columns, nor the richness of architecture and decorations, distracts us or causes us to lose the *idea* which they are intended to serve and heighten. So with Thalberg. He is the only interpreter of his own works. To others they seem beautiful mysteries, in which we perceive here and there a gem, and our ear is occasionally caught by an undefined sweetness, but full of breaks and confusion. There are all the materials of a beautiful structure; but the hand is wanting to rear it up. Thalberg's physical power decided his style of playing; and his style of playing decided his style of composition. Thus few will ever do it justice. Few will be able to give it that unity which binds together its numerous parts. On Saturday Thalberg played those compositions in which he has borrowed the theme, and set it in the richest harmonies. Whether the large space was more favourable for the sounds which he draws forth, or whether our ear being familiarised with his tones was better able to appreciate their beauty, we know not, but we were never more struck with the beauties of Thalberg's playing. The other instrumental performers had both great merit. Richardson stands with credit in the place of Nicholson as our first flutist, and drew down rapturous applause by his execution and the pureness of his tone. Mr. Thom gained fresh laurels, and we cheerfully and cordially add our meed of approbation to cheer him on in his attempt to attain that high rank in his profession which we would have him aspire to, because we believe him entitled to it. He should seek, if possible, a higher school than Brighton, or even his own country can afford. Of the vocalists we shall say little, they are well known; Signora E. Grisi has a strong voice, but neither soft nor full, and even harsh at times. Mrs. Toulmin pleased us more, and sang a ballad, "Scenes of my youth," with great sweetness and expression. Lastly, we had Mr. Parry, an excellent conductor, a pleasing ballad-singer, *au fait* at Italian concerted music, and irresistible in the *buffo*. He is the most useful appendage to a concert that we know of. Altogether the concert passed off admirably, and gave perfect satisfaction to a numerous and highly respectable company. We might mention that Messrs. Thom, Richardson, and Parry, were honoured with *encores*; the two former judiciously curtailed their performances, whilst Mr. Parry, with the same good taste, changed his, by which the audience gained his inimitable "music-lesson." The only unpleasant circumstance connected with this musical entertainment, for which the public are indebted to the spirit of Mr. C. Hill, is, that it is the last in which Thalberg will be heard by a Brighton public. He will soon take his departure for the continent, leaving behind him an unrivalled reputation.

#### MISCELLANEOUS.

THE DIRECTORS OF THE PHILHARMONIC have received the score of Spohr's new symphony, which they have sent to be copied without delay, so that it may be tried in the course of next month.

THE ORCHESTRA at the Hanover Square Rooms is being remodelled, and when completed, we will give a sketch of it, pointing out the situation of the various instruments.

THE NEW OPERA announced at Covent Garden Theatre, for the 11th. inst. is the composition of Mr. J. M. Jolly, leader of the band at the Surrey Theatre. It has been favourably noticed in our pages.

A COMIC OPERA of Boildieu is in rehearsal at Drury Lane Theatre, under the superintendence of Mr. Lacy. E. J. Loder's opera will be brought out at Drury Lane, after the run of the pantomime.

THE NEW THEATRE IN OXFORD STREET.—We are requested by Mr. Beale to contradict the assertion that he had become the lessee of this theatre, as stated lately in several of the metropolitan newspapers.

EPSOM RACES.—Professors who are in the habit of giving benefit concerts, should always avoid the Derby day at Epsom, it will take place this year on Wednesday, June 3d.



**THE ITALIAN OPERA.** It is not quite certain that Laporte will have the management of Her Majesty's Theatre next season; a wealthy person has made an offer to take it for three years, and has written to Mr. Bunn, to ascertain whether he would undertake the direction, in case he should succeed in renting the house.

**LINDLEY AND BLAGROVE**, with Miss Bruce, Miss Dolby, and Parry, jun., are engaged at concerts which take place at Liverpool, Birmingham, &c. &c. this week, after which they will proceed to several towns in the North.

**THALBERG**, with Balfe and his wife, also Ernesta Grisi, leave London on Saturday, for Scotland, where they will give several concerts.

**J. B. CRAMER** will visit this country during the ensuing season, but without any idea of performing in public.

**GRISI** is announced to appear at the Odeon, Paris, this evening, in Bellini's *Norma*.

**THALBERG** will go to Paris about the end of this month or the commencement of February, and will make a tour through France in company with De Beriot who, in consequence of ill health, has given up all idea of going to Russia as he had intended.

**ALOYSE MOOSER**, the celebrated organ builder and pianoforte maker, died at Fribourg, in Switzerland, on the 19th ult., aged sixty-nine. His *chef-d'œuvre* is the famous organ in the Cathedral of St. Nicholas, Fribourg, which comprises four rows of keys, and sixty-four stops of pipes.

**DUSSEK**.—A monument is about to be erected to this celebrated musician in his native town, Czaslan in Bohemia. The pianist Dreyschok, of Prague, who enjoys a high reputation in that city, has given a concert at Czaslan, and the receipts, which amounted to four hundred florins—about forty pounds sterling, have been contributed to the subscription for that purpose.

**ADOLPHE ADAM** has been seriously ill at St. Petersburg, the last intelligence from that city mentions that he is now out of danger.

**FREDERIC SCHNEIDER** is now finishing a new oratorio, the *Temple of Solomon*, and has also commenced another sacred composition entitled *Bonifazee*.

#### NOTICE.

We beg to remind our Readers that a stamped edition is published which can be forwarded, postage free, on the evening of publication. The present period, the commencement of a new Volume, is a favourable opportunity for commencing to subscribe to the 'Musical World.' A Post Office order, making the amount of the subscription sixteen shillings per annum, payable in town, may be procured of any post master for sixpence. We have to request that the subscriptions which expire in the course of the present month, may be renewed without loss of time, in order that our friends may not be disappointed in the receipt of our publication. For the convenience of those readers who commence subscribing at different periods of the year, and who require the numbers from the commencement of the volume, it is our intention to print a few copies on a thin paper, so as to come within the limited weight allowed by the *Penny Post*. In future the 'Musical World' will form two half yearly volumes. The Title and Index to Vol. XII. will appear in the last number of this month.

#### TO CORRESPONDENTS.

**H. R. B.**—Our invitation for a free controversy on the "Mozart Controversy" did not comprise the personality and scurrility which our correspondent would have us insert.

**INDICATOR'S** communications are left with Mr. Hooper, 13, Pall-mall, East.

**SCHERZO** has our thanks, we shall be happy to hear from him on the subject he mentions in his letter.

"A Lover of Melody" may gain every information from the Honorary Secretary of the Melodist's Club, Mr. Parry, 15, Store Street, Bedford Square.

A Notice of the Choral Harmonists second meeting in our next.

## HER MAJESTY &amp; PRINCE ALBERT.

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London: Printed by JOHN LEIGHTON, at his Printing-office, 11, Johnson's Court, Fleet Street, Jan. 2nd, 1840.